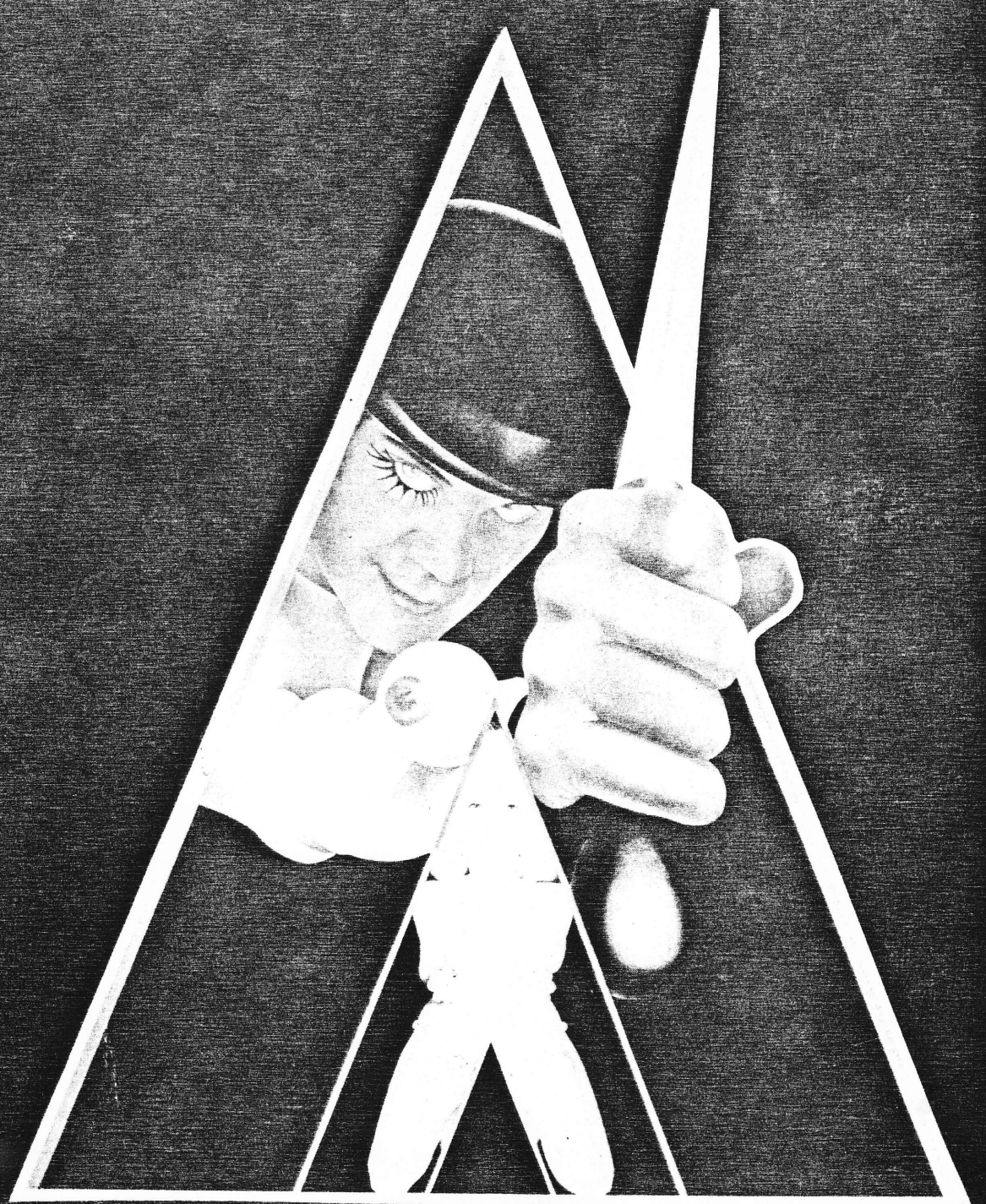


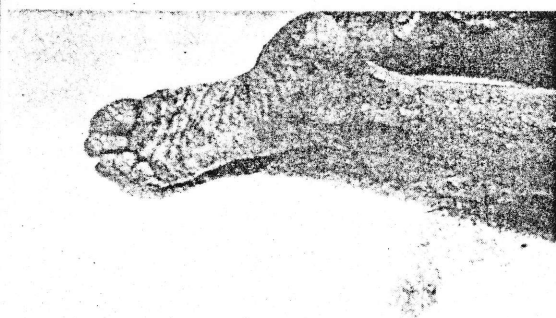
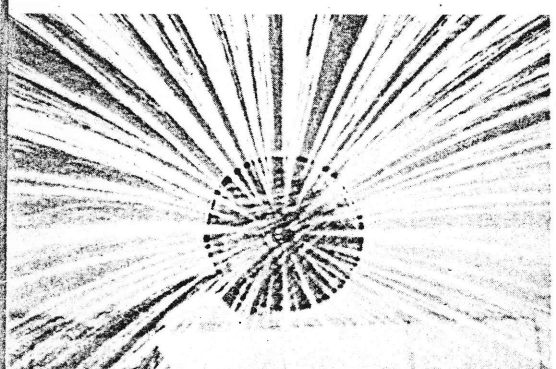
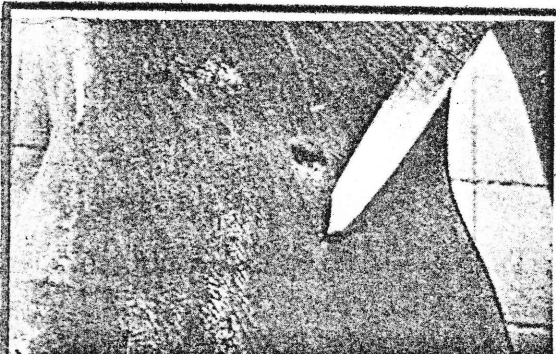
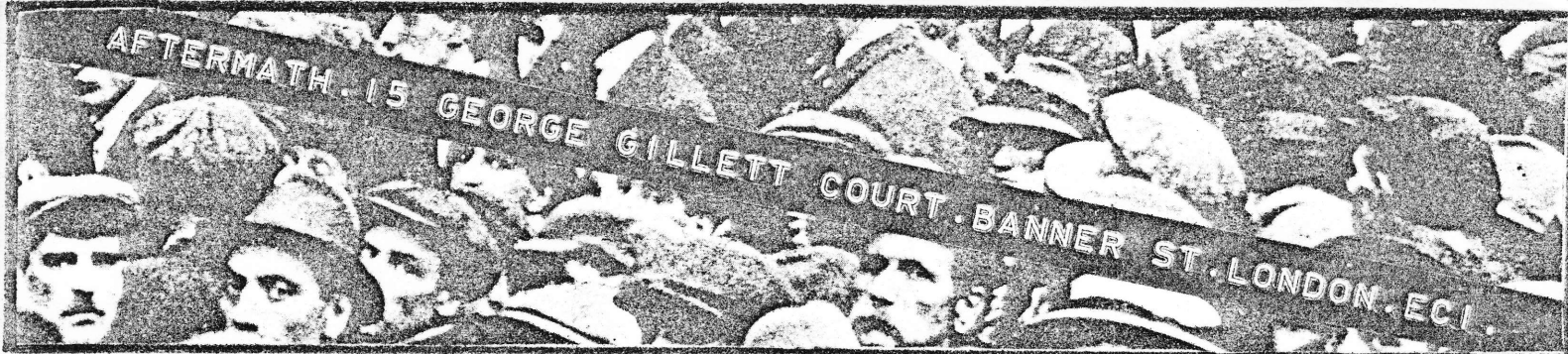
AFTERMATH.

NUMBER FIVE.

TEN PENCE.

DECEMBER.





Since we started doing AFTERMATH, I have tried to concentrate on the "smaller" bands, and I would like to keep this policy going, so if you are in a band or know a band who would want a mention, then write to me at the above address. I would appreciate it if you could also send photos and possibly a tape, which would be returned upon request.

Due to various reasons, this issue took some time in getting out, however, the next one should be ready in February, all according to whether I can the go-ahead for extra cheap printing. Hopefully, it will include interviews with 'ERAZORHEAD', '22,000 FLOWERS', 'APOCALYPSE', plus various other bits. As usual, all contributions are gratefully accepted, although I cannot guarantee that they will be printed. Send anything from poetry to collages, and I shall sort out the best.

Music Business people never cease to amaze me. The most comical piece of writing for months must be Garry Bushell's denial in Sounds, recently, that B.M. members and sympathisers do not drink at the Bridgehouse, Canning Town. This is a complete lie, which any patron of the Bridge will know. There are regular mobs of Leaderguards seen down there although they are always well behaved. I cannot say that I blame the Manager Terry Murphey for his denial of the fact, as people seem to be too scared to go to a gig there as it is, however "Big Gaz's" denials are pathetic especially seeing as he drinks with most of them any way. However, don't get me wrong, despite the B.M. presence, the atmosphere at the Pub is friendly and relaxed, and in all truth I have only ever seen one fight in there in over two years. Compare that to the record of the Fulham Greyhound for instance... The Bridge House is personally, my favourite venue for gigs.

Lastly a bit of news on The Puritans; for a start we have had to change our name, although we have not decided what to, because of the discovery of another mob who have already released a single. Also, we still have not found a drummer since our intended sticksman, Vince, has decided that he is going to work in Taiwan. So applications are desperately needed at the above address. PS. we practice near Shoreditch Church, so it would be handy if you could get there easily. The music is obviously Punk based and I suppose that the nearest influences would be early ATV and WIRE.

Many thanks for their help and encouragement to Tracy for typing, Tony Fletcher, David and Julie, Richard Cabut, Bobby C., John Gregory, Tommy Mason, John Moy, Dave Callahan, UK Decay, Rade and Dordethe YU Punks for their solidarity, Paul Perner, and every one who could be bothered to write. Thanks a lot and keep it up.

TONY MEDLYCOTT.



THE SUBHUMANS

The Subhumans are a four piece band from Wilts, who consist of ex-members of other local bands, such as Audio Torture, The Mental, and Organised Chaos. The band are Dick: Voice, Andy: Drums, Bruce: Guitar, and Grant: Bass. The band seem to have close contact with other groups in the area (i.e. those mentioned above, except for The Mental who have split up), and organise gigs together. Most of the concerts, though, seem to be restricted to the area of Trowbridge, although they maybe playing some gigs in London soon. The tape that they sent me has some good stuff on it and is best described as total non-comprising Punk. The best of the stuff is "Big

Brother", "Germ", "Nothing I Can Do", and "Human Error". If you would like a copy of this tape then send a cassette between C30 and C60; no return postage and packing is needed. If you can offer them gigs, or just want some info you can reach them at Dick, 2, Victoria Terrace, Melksham, Wilts., SN12 6NA.

"HUMAN ERROR". (By Dick). There's a bomb going off in Belfast, There's a war in Viet Nam. There's a TV documentary, To help you understand. But the other channel is better, Because it doesn't tax your mind. Relax in the ignorance of your home as man destroys mankind. And the rest of the world has gone to sleep, because they couldn't care less. The world is going, so am I. It's such a fucking mess. There's an arms race in America, The race that no one wins. If somebody pushed the button, The accidental sin. Meanwhile baby wonders, "what's a Nuclear war?", And mummy says "To tell the truth, I'm really not quite sure". And the rest of the world was ignorant, Because they didn't no more. The pamphlet just said "Just stay at home, avoid the threat of war". The computer pressed the button, And the rain was full of lead, And more bombs dropped on Belfast, And Viet Nam went dead. The TV documentary outlined the possible cause, It was just a human error, Because Man invented wars. And the rest of the World has gone to Hell, Because they never cared more. The babies cried before they died, So this was Nuclear War...

"THE STUFF". Despite the name, The Stuff's music is an uncompromising and vicious noise, rather like that of Throbbing Gristle. Their music is mainly confined to cassettes, 2 of which are available from: Stuff Label, Martin Rawlinson, 105, Central Hill, Upper Norwood, London, SE. 19. 1, BY. They are 'The Stuff' (60p) and 'A Compilation of Greats' (90p).

John Lennon never really meant anything to me at all, and I never really considered him to be much more than a well-meaning capitalist, however, here is an article from someone who respected him greatly. . . .

Tony M

Although some of the numbness and incomprehensibility that surrounded the recent murder of John Lennon, in New York, has faded, it still seems hard to believe that he no longer exists, that he's no longer there. Because in my life John Lennon, and the Beatles, have always been there. Not always to the forefront, but always there.

The search for the killer's motive seems futile to me because basically it appears to be the work of a mind (temporarily?) unhinged and the effect of a violent society/world upon it.

There have been times when Lennon (and Yoko) have wound people up so much with their lovable/maddening antics (depending on your outlook). Antics including the "Beatles bigger than Christ" quote, drugs busts, "Two Virgins" sleeve, bed-ins, bag-ins, political rabble-rousing ("Power to the People", "Sometime in New York City"). Any of these "Events" may have encouraged some puritanical nutcase, with an eye for infamy, to take a potshot at him. But to see him blown away for no obvious reason, when he wasn't fighting for a specific cause or denouncing any person or party of persons for their wrongs only increases the pain.

The man was happy, content and god knows he'd earned the right to be so after the painful interrogation he put himself through during the late sixties/early seventies as is so apparent in his records of that period.

But still it goes on. Even as a huge crowd gathered in New York's Central Park to sing Lennon songs, ("Give Peace a Chance" among them), and pay homage in ten minute's silent prayer, at Yoko's request, a man was shot, in the same park, in an argument over dope. And the smile on Chapman's face... Maybe happiness really is a warm gun....

BY BOB WATERMAN.

CHAOS

Chaos are a Fulham based 4 piece punk band who have been going for a short while now, and sadly, like most other 'small' bands they have difficulty in getting gigs, so they usually arrange their own. Their songs are about the things that directly affect youth, such as the police, tribalism, violence and so on. The band is Manny: Guitar, Dino: Bass, Raggetty: Vocals, Mick Roberts: Drums, and they can be contacted for gigs, information and so on, through CHAOS, c/o Raggetty, 86, Tamworth Street, Fulham, London, S.W.6. At the moment the band are planning to have some T-shirts made (probably about £2.00 each), and are also planning a demo tape, and possibly a single.

HYPOCRISY. Hypocrites fed on T.V. talk, Tell their lies and pollute your thoughts. What is right and what is wrong? I've got to realise it's a con. Working class hero at the top, money spinning idols Top of the Pops, All I say is "Fuck the lot" I've got no dreams 'coz I hate the schemes.

HYPOCRISY.

Safe Anarchy for the rich, cheap imitation for the poor. All ideas are shown the door, creation already catered for. Get to depend, spend, spend, spend, Manufactured images for you to buy, Make you famous when you die, What you made, you can destroy.

HYPOCRISY.

(CHAOS 80)

THE SUBHUMANS LIVE. IF YOU WANT A TAPE OF THIS THEN SEND

A C60 CASSETTE TO THE AFTERMATH ADDRESS.

NO RETURN POSTAGE
AND PACKING WILL
BE NEEDED.

BY LES OF
V-SIGN.

WORDS OF TRUTH.

"CULPRIT IN THE PULPIT".

Why do you need a prop, a belief/to supply meanings and relief/You cannot hamstring me, with the guilt basis on which society's built/Don't blaspheme, don't be profane/Support the regime, though it's insane/Culprit in the Pulpit rises from his throne, scaring the natives with fire and brimstone/Supposedly forgiving and benign/Looking down his nose at the heathens denied the sign/Dictating to millions/What is and is not allowed as to his prized pavillions/A procession of heads bowed/Why do they need to rely/On rigid rules and a silent reply/Don't try to impose your pious/bigotry and bias family gathering at a christening, the preacher drones, no one's listening. Culprit in the Pulpit/we are exempt, his contempt we are beneath/What can he bequeath except a wreath?

LIBERTY AND PEACE. LES OF V-SIGN.



"CIVILISED".

You think you're civilised/You're not, just dehumanised/The residual of an individual/Everything you do is out of respect/For someone you resent but dare not reject/See the faults of your assaults/The paint is peeling, detonate, try to negotiate feeling. There's been no future for years, just an illusion of improvement to wallpaper over the fears/that all is not as well as it appears/Seen through their eyes, heard through their ears/Your mind is shut, the door is locked/Read the papers, pretend to be shocked...

ABOUT THE SYSTEM. LES OF V-SIGN.

POISON GIRLS

THIS INTERVIEW WAS DONE BY JOHN GREGORY OF "SHORT, SHARP, SHOCK" FANZINE AND SIX MINUTE WAR.

POISON GIRLS - A BIT OF HISTORY (TAKEN FROM POISON GIRLS INFO SHEET).

- Feb 77: ORGANISED AND PLAYED FIRST GIG AT BRIGHTON VAULT.
Oct 77: MOVED TO LONDON. CHANGED BASS PLAYERS SEVERAL TIMES.
Oct 78: PRESENT LINE -UP FORMED WHEN REBOURS JOINED TO PLAY BASS.
RECORDED FIRST TRACKS - PIANO LESSONS/CLOSED SHOP. RELEASED AS A 12" SINGLE (ORIGINAL FATAL MICROBES "VIOLENCE GROWS" ON THE OTHER SIDE). THIS WAS RELEASED ON SMALL WONDER/XNTRIX RECORDS (OUR OWN LABEL) ON APRIL THE FIRST 1979, IN A LIMITED EDITION OF 5000, NOW SOLD OUT AND DELETED. SUBSEQUENTLY "CLOSED SHOP" WAS INCLUDED ON LABELS UNLIMITED COMPILATION RELEASED BY CHERRY RED RECORDS.
Apr 79: ON FRIDAY THE THIRTEENTH WE RELEASED "HEX", A 12" 45 RPM ON SMALL WONDER/XNTRIX RECORDS. EIGHT TRACKS. LIMITED EDITION OF 5000. STILL AVAILABLE THROUGH SMALL WONDER AND ROUGH TRADE.
July 79: ON FRIDAY THE THIRTEENTH WE RELEASED "HEX", A 12" 45 RPM ON SMALL WONDER/XNTRIX RECORDS. EIGHT TRACKS. LIMITED EDITION OF 5000. STILL AVAILABLE THROUGH SMALL WONDER AND ROUGH TRADE.
May 80: SATURDAY 17th, RELEASED A JOINT SINGLE WITH CRASS, 7" ON CRASS RECORDS: PERSONS UNKNOWN : POISON GIRLS/BLOODY REVOLUTIONS: CRASS. ALSO ON SATURDAY 17th, STARTED RECORDING OUR FIRST ALBUM, WITH THE PROVISIONAL TITLE "CHAPPAQUIDDICK BRIDGE".
IN MARCH 1980 WE TOURED IN HOLLAND AND GERMANY, AND PLANS ARE AFOOT TO RETURN THIS AUTUMN FOR FURTHER DATES IN GERMANY; AS WELL AS TO BRING SOME DUTCH BANDS OVER HERE TO PLAY WITH US.

AN INTERVIEW WITH
RICHARD FAMOUS.

Q: HOW DID THE BAND FORM?

A: AT THE END OF '76 IT SEEMED THAT THE ONLY WAY TO GET ANY ATTENTION FOR OUR IDEAS WAS THROUGH ROCK MUSIC, AND AS SUCH, WE HAD A LOT IN COMMON WITH ALL THE PUNK BANDS AROUND IN BRIGHTON AT THE TIME. WE OPENED UP THE VAULT AND GOT ON WITH IT. WE'VE HAD OUR PRESENT LINE UP FOR 18 MONTHS (ie since oct '78).

q: do many people take what you do seriously?

A: WE ARE SERIOUS ABOUT WHAT WE ARE DOING, SO THERES ALWAYS SOME PEOPLE, ESPECIALLY AT GIGS, THAT WE GET THROUGH TO. EQUALLY TRUE, THOUGH, IS THAT A LOT OF YOUNG PUNKS TEND TO BE CONFRONTED BY OUR VERY PRESENCE ON A STAGE, AND BECAUSE OF THIS IT TAKES A COUPLE OF GIGS BEFORE THEY GET OVER THAT INITIAL REACTION. I DONT THINK PEOPLE BUY OUR RECORDS "FOR A LAUGH" THOUGH, COS THERES NOT MUCH FUNNY IN WHAT WE'RE SAYING.

q: have people attacked the feminist content of your songs?

A: SOME PEOPLE DONT UNDER STAND THE CONTENT OF OUR SONGS IN THAT THEY'RE NOT DEALING WITH THE NORMAL SUBJECTS THAT EVEN ANARCHISTIC PUNK SONGS DEAL WITH, AND CERTAINLY NOT POP MUSIC. THE FEMINIST ASPECT OF THE LYRICS HAS BEEN OVERPLAYED, OR TAKEN OUT OF CONTEXT. THE LYRICS OF "PERSONS UNKNOWN" EXPRESS MUCH MORE OUR POSITION ON PERSONAL POLITICS - THAT WE ARE ALL PERSONS UNKNOWN - ALL PLAYING ROLES THAT THE SYSTEM GIVES US - WHETHER THAT MAKES OUR SONGS FEMINIST IS A QUESTION FOR DISCUSSION. IN 'HEX', THOSE ROLES THAT WE ATTACKED WERE FEMALE ROLES, AND THAT ATTACK WAS VERY IMPORTANT AND RELEVANT FOR US (BOTH MALE AND FEMALE) - BUT OUR OVERALL POLITIC IS MUCH MORE BROAD THAN A STRAIGHT FEMINIST POSITION.

q: did the ideas you have now form before the band was formed, or have they come about and developed with the band?

A: OUR IDEAS AND THE THEMES WE DEAL WITH ARE REAL FOR US - THEY ARE AN EXTENSION OF THE WAY WE LIVE AND THE LIVES WE'VE HAD. IN THAT WAY THE BAND ISNT VERY IMPORTANT IN THE WAY WE DEVELOP IDEAS - ONLY IN THE WAY WE CAN COMMUNICATE THOSE IDEAS.

q: how and when did you meet crass?

A: WE'VE BEEN WORKING WITH CRASS FOR OVER A YEAR NOW, AND OUR CO- OPERATION HAS MEANT THAT BOTH BANDS HAVE BEEN ABLE TO EXPLORE AREAS THAT WOULD HAVE BEEN IMPOSSIBLE TO EXPLORE IF WE HAD BEEN ALONE. WE'LL CONTINUE TO WORK TOGETHER AS LONG AS IS NECESSARY - THOUGH POISON GIRLS HAVE ALWAYS PLAYED GIGS BY OURSELVES.

CONTINUED
OVER PAGE

q: to what extremes would you be prepared to couter violence at gigs, or will you always try to trust the audience not to cause any?

A: THE ONLY WAY TO ENSURE THAT THERE ISNT VIOLENCE AT GIGS IS FOR THE AUDIENCE ITSELF NOT TO START ANY - SOUNDS EASY!! WE TRY TO WORK IN A WAY THAT MEANS THAT THERE ARNT ANY BOXER STYLE NUTHEADS PUSHING PEOPLE AROUND AND CAUSING TROUBLE (LIKE THE MUSIC MACHINE OR ANY OF THOSE PLACES). THAT MEANS THAT IF WE'RE NOT SETTING UP A SITUATION WHERE THERE'S "OFFICIAL CONTROL" WE HAVE TO TRUST THE OTHER PEOPLE AT AN EVENT TO ACT IN A RESPONSIBLE WAY THEMSELVES. I KNOW THAT GIG VIOLENCE IS A SERIOUS SUBJECT BUT I DONT SEE THE ANSWER IN THE BOUNCER SYSTEM WE'VE GOT AT THE MOMENT. WE HAVENT HAD MUCH VIOLENCE AT OUR GIGS AT ALL REALLY - THE TIMES IT DOES HAPPEN THOUGH, THE PRESS GET HOLD OF IT AND MAKE THE MOST OF IT.

q: are you still with small wonder?

A: NO - AT THE MOMENT WE'RE RECORDING AN ALBUM, CALLED "CHAPPAQUIDDICK BRIDGE" - FOR CRASS RECORDS. THE MUSIC HAS GOT A MORE FULL FEEL TO IT. 'HEX' WAS VERY SPARSE - I THINK THAT BECAUSE OF THIS THE RECORD (CHAPPAQUIDDICK BRIDGE) IS EVEN MORE SUBVERSIVE IN THAT IT MIGHT GET TO PEOPLE WHO WOULDN'T LISTEN TO 'HEX'. HOPEFULLY SOON WE'LL KNOW MORE ABOUT THE ANARCHIST CENTRE THAT THE MONEY FROM PERSONS UNKNOWN WILL SET UP - THERE ARE PLANS, BUT AS YET NOTHING'S BEEN FINALISED - WHEN THEY ARE, THOUGH, THE CENTRE WILL NEED ALL THE CREATIVE ENERGY THAT IT CAN ATTRACT. AND WHEN IT WORKS, THEN WE'LL BE ABLE TO STICK TWO FINGERS UP TO THE PEOPLE THAT BELIEVE THAT AN ANARCHIST CENTRE CANT WORK..... RICHARD FAMOUS (JUNE 80).

"FOOT IN THE DOOR" by POISON GIRLS...

WHEN YOU WAKE UP SWEATING/SWEATING FROM A DREAM/FROM A DREAM YOU HAD THE NIGHT BEFORE/
AND YOU'RE FEELING OLD/AND YOU FEEL THE COLD/FROM A DRAUGHT THAT COMES IN THRU THE
DOOR/AND YOUR DAUGHTERS SHINING/SHINING LIKE THE SUN/LIKE THE SUN THAT STREAMS THRU
THE DOOR/AND YOU WONDER WHO IT IS/WONDER WHO OR WHAT IT IS/THAT HAS PUT A FOOT IN
YOUR DOOR.....AND YOUR SON HAS GONE OUT/HE'S GONE OUT HUNTING/WITH THE MAN WHO
WAS YOUR BROTHER/AND YOUR DAUGHTERS LYING/LYING ON THE BED/WITH THE ONE WHO WAS YOUR
LOVER/AND YOU'RE FEELING OLD/AND YOU FEEL THE COLD/FROM A DRAUGHT COMING THRU YOUR
DOOR/AND YOU WONDER WHO IT IS/WONDER WHO OR WHAT IT IS/THAT HAS PUT A FOOT IN YOUR
DOOR.....AND YOUR DAUGHTERS GONE OUT/YESSHE'S GONE OUT DANCING/WITH THE ONE WHO WAS
YOUR LOVER/AND SHE'S PICKED UP ALL YOUR SONGS/PICKED UP ALL THE SONGS YOU SING/
AND SHE'S PICKED UP PLENTY MORE/AND YOUR FEELING OLD/AND YOU FEEL THE COLD/FROM
A DRAUGHT COMING THRU YOUR DOOR/AND YOU WONDER WHO IT IS/WONDER WHO OR WHAT IT IS/
THAT HAS PUT A FOOT IN YOUR DOOR.....

DAUGHTERS AND SONS GOT TO SING YOUR OWN SONGS
DAUGHTERS AND SONS GOT YOUR OWN SONGS TO SING
DAUGHTERS AND SONS GOT TO SING YOUR OWN SONGS
DAUGHTERS AND SONS GOT YOUR OWN SONGS TO SING

© POISON GIRLS

May 1980

*FANZINES*FANZINES*FANZINES*FANZINES*FANZINES*FANZINES*FANZINES*FANZINES*

"JAMMING" (10). This is definately one of the best around, although this "come-back issue" is a bit scrappy in places. There is a brilliant interview with The Damned, plus good bits on The Apocalypse, Crass, Directions, and Delta 5. Well worth every penny. 30p from Tony Fletcher, 5, Little Bornes, Allyn Park, SE21.

"SHAKE" (10). I don't think that Shake has progressed much since it's early issues, and at times it can be really naive. However you've got to give credit to Dom., who is the little geezer who started it when he was 14 (I think). I think that Shake could grow into a good, unbiased fanzine. It has interviews with The Jam, The Nips, Purple Hearts, and a really poxy one with Department 'S'. Available from "Shake", 93, St. Mark's Road, London, W.10 for 25p.

"HARSH REALITY" (10). This one's a bit dodgy, as it concentrates too much on the past and defunct bands. However, it makes a change to read a fanzine with positive attitudes even if I don't agree with some of them. There are good bits on the Adicts and the Retarded which are worth reading, plus Cockney Rejects, Cortinas, The Boys and Last Words. 20p from 64, Corder Road, Ipswich.

"TREES AND FLOWERS" (3). Again, this is living in the past a bit, and has some pointless film reviews in it and concentrates too much on the so-called 'major' bands. Includes UK Subs, Cockney Rejects, and an interview with the Norfolk band "Nuclear Socketts". Worth getting for it's basic honesty. 25p from Ian, 1, Churchfields, Crimbleham, King's Lynn, Norfolk.

"FAACK"(5). This is one of the angriest fanzines going, and is definately one of the best. "Screaming Anarchy" it says on the front, and that's what it is. Plenty of info. on the best of the activist punk bands (ie. 'Flux of Pink Indians', 'Sinyx', etc.), and lots of constructive writing on Anarchy and our so called "superiors". I am not sure about the price, but I think 15p should cover it, from: David and Julie, Anarcho House, 694a, London Rd., North Cheam, Sutton, Surrey.

"KICK"(3). This one of the best things that i have seen in ages, and includes some really good stuff on The Fall, and Pneumania, plus bits on Bauhaus and UK Decay. The layout in places is most inspired, and I especially like the fanzine's fresh attitude to Punk. 25p from Richard Cabut, 19, Barnard Hill, Muswell Hill, London, N.10.

"NIGHT VOICES"(3). This fanzine provides a helpful insight to the current happenings in America, and California especially. It also includes The Fall and Crass, although the best pieces are the collages and the stuff on local bands. Write to Paul Perner, 14306 Runnymede St., Van Nuys, California, 91405, U.S.A.

"ZERO"(4). I have never seen a fanzine in my life that is anything like this. Everything inside seems to be done on the spur of the moment, but that doesn't detach from its' brilliant simplicity. Without a doubt it the most original fanzine that I have come across in a long while. It includes Two Tone Pinks and The Scottish Polis Inspectors, plus good bits on local bands. 5p from ZERO, 8, Moorend, Welwyn Garden City, Hertfordshire, AL7 4QL.

P.S. MAKE SURE THAT YOU SEND A STAMPED ADDRESSED ENVELOPE TO ANYONE YOU WRITE TO, OTHERWISE DO NOT EXPECT A REPLY.

CRACKED ACTORS



This new breed of social hierarchy amazes me. They spend loads of dough on their poxy hair-cuts and clothes, and try to convince themselves that they actually creating something of value. They really are obscene, posing around in shit-holes like Hell and Blitz with their main purpose in life being to outdress everyone else, the costumes becoming more pathetic and pretentious all of the time. As I see it they are just running away from the realities of life and just creating their own private dream-worlds. I would say Alternative Bourgeoisie.

The papers call them the "Beautiful People", but in truth they are ugly because they cannot find their own personality, so they hide behind their masks of face-paint. Blitz Kids, or whatever they call themselves are just bad actors. Nobodies who are trying to be somebody; they are too frightened of their own personalities so they adopt some one else's.

So, just carry on pretending, carry on with your pathetic, elitist existence, and carry on living the lie.

"THE NIPS"/"RED RAGE": Bridgehouse.

I felt a bit choked for the support band "Red Rage" who had the undivided attention of about ten people, while everyone else was upstairs at the bar, including me I shamefully admit. It was a bad case of mis-billing as their style of Hendrix-type rock didn't suit the audience who were sparse at the time anyway. However, full marks to them for trying, and especially for the way they took the insult of being ignored.

The Nips, though, went down really well as the place gradually filled out. They played a long set consisting of a few of the old songs and plenty of new ones. They opened with the time honoured favourite "Happy Song" and also included re-vamped versions of "King Of The Bop" and "Nervous Wreck". The newer stuff, however, was more along the lines of "Can't Say No" and some of their stuff has got really vicious undertones such as

the very excellent "Nightmare Around the Bend". Another surprise was a version of the Rolf Harris classic "Sun Arise", the lyrics of which are more serious than they seem.

I think that we are about to see a more aggressive attitude coming out in The Nips, and perhaps a movement into the psycho-billy region of The Cramps, for instance. If so, I think that it can only be a turn for the best, and perhaps we'll see the emergence of a band who can combine laughter with aggression live on stage. See them now, before they split up again...

RELIGION AND CRASS

Crass's attitude to religion has always puzzled me. Morally and ethically, they are closer to Christianity than most people about today, although their attacks on the church and clergy are scathing to say the least. Crass preach peace and universal equality and oppose war, hatred and greed. These are all supposedly fundamental christian beliefs, yet Crass still despise the church.

I believe that Crass are wrong to direct their anger at God, Jesus and christianity themselves, and should instead concentrate on the actual body of the church authority and the so-called religious people themselves.

"Reality Asylum" for instance, is just a complete pile of egotistic shit. In this "song" God is blamed for all of the world's disasters and wars, however, unless you are a Jehovah's Witness and believe that everything that happens is God's will, then you should know that God

created man, but man created war. Bands like P.I.L. and Crass miss the point of religion, and attack it unmercifully while the corrupt church officials and the hypocritical of the church-goers remain free from insult and injury.

Crass have inspired many fanzines and bands to actually start up, and have therefore influenced them along the lines of anti-religion, anti-war and anarchy. I think this is a severe case of the blind leading the blind. They have dismissed the church and all connected with it completely, yet many lives are saved in the name of Christ (i.e. church sponsored hospitals, rehabilitation of drug addicts and alcoholics etc). Whose lives have anarchy saved?

The sickness of the church body and the hypocritical lives of many so-called holy people are the only evils of religion, so why hate god and christ (if they exist, indeed). It's sad to see a band who are as honest and integritous as Crass resort to what can only be described as narrow mindedness. Christianity says love. Man says HATE...

SINGLES

DALEKS: "This Life". This is a really surprisingly good E.P. and it reminds me of a cross between early-Clash and The Undertones. The superior track of the 3 is "Man of the World" which is full of tasty hook lines. "Rejected" and "This Life" though, are both really good tracks, plus you get the bonus of a fold-out cover. This comes well recommended.

SIX MINUTE WAR: "More Short Songs". I was a bit disappointed with this E.P. first of all but it has steadily grown on me. Some of the songs have been spoiled by either pissing about or through rushing them (i.e. "So Sad" and "Guitarist"), although this is still a very good record and at 6 tracks for 50p it's the bargain of the year.

TENPOLE TUDOR. "3 Bells in a row". Tenpole Tudor are probably the best live band in the country, and this single just about captures the energy and enthusiasm that they display live on stage. The 'B' side includes "Fashion" and "Rock 'n' Roll Music", two live cuts recorded at the Marquee, and they are both pretty good although they fall well behind "3 Bells" which is a classic piece of pop about a bloke who can't stop playing on fruit machines. Lovely stuff, buy it now. Yes, yes, yes.

THEATRE OF HATE: "Original Sin"/"Legion". "Original Sin" is, by itself, a good song, however, following the brilliant "Legion" it falls miserably behind. Without a doubt this is one of the best debut singles that I have ever heard. It is a really special piece of music that changes pace and style finally building up to an excellent climax. There is good usage of the saxophone, and the vocals and guitar work is perfectly done. This is really diamond, pal, so buy it or Gorgeous George will blow kisses at you.

THROBBING GRISTLE: "Subhuman". As per usual this will only appeal to confirmed anti-music lovers. It is a glorious piece of revolting noise and at times it is a task to sit through it, but that is why T.G. are so good. Compelling/Repelling. "Something Came Over Me" is the other side and is a lot easier on the ears. It is built around a simple synth. riff, while the lyrics are along the lines of "Was it white and sticky?". Yes, this is what they want.

LONDON P.X.

What System
Your Family
Governed?

I recently sent a letter to LONDON P.X., and found out to my disappointment that they had split up. However, the chances are, are that they soon reform, so I thought that it was worthwhile putting some information in the fanzine about them. They formed in September, '79 as a four piece, although they had added to their line-up by the time they played their first gig, 3 weeks later. Vince Rutterford, who sang at the gig, became the manager, while Cliff Hanger joined the band on vocals alongside Mitchell Wells-Guitar, Ian Burge-Bass, and Paul O'Brian-Drums, while ex-guitarist, Mark Vaughen, went separate ways with the band. Despite the fact that the band only played a total of 12 concerts, over 1000 of their badges were sold-a good indication of their popularity. During the month of April, Billy Vine was added to play keyboards on one song-"White Cliffs of Dover".

3 weeks after a gig in August, Cliff disappeared, so the vocals were taken over by the original singer Vince and Mitchell, while Phones from Swell Maps helped out on Guitar. They played their last concert at the Pied Bull, Islington in September. On the 14th, they split up. The chances are that Cliff is returning soon so the band may reform and hopefully do a single independantly. Meanwhile, Vince is with the Pop Codes, Billy Vine is with House wives' Choice, and Paul is drumming with the Longshots. The band can be contacted for gigs, etc. at 7, Eaton Park Road, Palmers Green, London, N.13.

THE SHOUT

"THE SHOUT": Rock Garden.

Despite being a three piece, The Shout are a really powerful band. They play a brand of punk tinged pop, although the 60's influence is also predominant through out the set. They opened up with "Don't Hold Back" which is a good song, however, the best came later. They have 4 or 5 songs which would stand out in any band's set, the most obvious being "Words of Comfort", "Laughing at the world" and "Jones's". They played one cover which was "We've Got To Get Out Of This Place" which I thought was a bit too fast, although they handled it well. They even did a version of the poxy "Twist and Shout" as an encore.

Obvious comparisons would be bands like The Chords, The Gas and Purple Hearts, etc, although The Shout are definately a far better live band, who display less pretensions and ego-trips, and more energy and enthusiasm. If you don't go and see them then you are missing one of the best live bands on the circuit today.

SIX MINUTE WAR.

Six Minute War split up recently, I am sad to hear. They released two excellent E.P.'s which are still available, and were one of the only truly honest bands around. They were what I would describe as an activist band, who were constantly arranging gigs, making fanzines and releasing singles.

IF THE END IS NOT NOW IT IS SOON

THERE HAVE BEEN MANY GOOD SINGLES RELEASED THIS YEAR, AND THIS IS MY TOP 20 OF 1980.

- 1) "For My Country": U.K. Decay.
- 2) "Legion": Theatre of Hate.
- 3) "Warm Girls": Girls at our Best.
- 4) "There, There, My Dear": Dexy's.
- 5) "City Hobgoblins": The Fall.
- 6) "Ashes to Ashes": David Bowie.
- 7) "3 Bells in a Row": Ten Pole Tudor.
- 8) "Terraplane Fixation": Animals And Men.
- 9) "Final Achievement": In Camera.
- 10) "Love Will Tear Us Apart": Joy Division.
- 11) "Persons Unknown": Poison Girls.
- 12) "Last Night Another Soldier": Angelic Upstarts.
- 13) "More Short Songs EP": Six Minute War.
- 14) "This Life": The Daleks.
- 15) "Debbie Harry": Family Fodder.
- 16) "Holiday in Cambodia": Dead Kennedys.
- 17) "Dream Sequence": Pauline Murray and the Impossible Dreamers.
- 18) "Love Song": The Scars.
- 19) "Terror Couple Kill Colonel": Bauhaus.
- 20) "Totally Wired": The Fall.

I RECENTLY RECEIVED AN EXCELLENT PIECE OF ANARCHIST PROPAGANDA CALLED "ENIGMA" COMBINED WITH "SHORT SHARP SHOCK". IT IS AVAILABLE FROM: 52, SHEARWATER, NEW BARN, LONGFIELD, KENT, FOR 25p, AND IT'S WELL WORTH EVERY PENNY (YOU ALSO GET A FREE PATCH). CONTENTS INCLUDE UK DECAY, THE MENTAL, FLUX OF PINK INDIANS, THE RONDOS AND SOME GOOD STUFF ON AUTONOMY.

ONLY ONE MAN COULD DO THIS..."

THE FALL: "GROTESQUE (AFTER HE GRAMME)"

Unfortunately, the Fall always seem to inspire poxy pieces of egotistic prose, Johnny Waller's piece in "sounds" for instance. Tell me why, because I don't think the Fall should be placed in the same category as the Cure, Teardrop Explodes, etc. because they are above those bands. They live in dream worlds, the Fall live in Manchester. Admittedly this is the least accessible of their 4 album, although we are treated to a straight R'n'B bash ("Container Drivers") and 2 excellent "pop" songs ("In The Park" and "English Scheme"), although the lyrics are not what I would call "fun".

There's a lot of very disturbing music on this record, especially "J. Temperance" and "The N.W.R.A.", which at times become almost unlistenable, but the music is so compelling that you can't avoid giving it 100% attention. The high spots of this L.P. for me though, are "C.N.C.-S. Mithering" which is full of spontaneous lyrical outbursts which attacks everything from America to 'Roundtable', "W.M.C.-Blob 59" which I think is really funny, and the slow passages in "Pay Your Rates" although I can honestly say that I like every track on this record. I can really see a vast improvement in the lyrics of Mark E. Smith, and he fits into one line, what most bands take a song to say. He is constantly becoming more cynical, and yet more humorous, and I think that he and the Fall really get to heart of what some people call Northern Grit, personally I prefer Cockney Grit, but that's another matter. "N.W.R.A." (North Will Rise Again) is a good indication of this, and is a tongue-in-cheek, and yet vicious attack on all south of Birmingham. Is this dedicated to the Houses of Parliament, the Cockney Rejects or what? Still Mark, we must have dreams, ha, ha,.

The Fall deal in personal politics, and are probably the only band who've got süss. I wish I had a bit more of, because you see, you can change your life but not the world. Enlighten yourself, for a start with "Grotesque". Ah, Totale! you died not in vain, for the Fall still live, as human as ever. Yes, this is human music. The working class scream; and not an oily rag in sight.

TONY M.

THE FALL



"22,000 Flowers" are a young band from the Romford area and include:

DAVE CALLAHAN(16):Guitar/Vocals/Pcsn./Melodica.

PAUL CLARK(17):Guitar/Bass/Vocals/Pcsn./Melodica.

DAVE LEWIN(16):Guitar/Percussion.

PAUL CALLAHAN(15):Bass/Percussion.

REG GUICHARD(18):Drums/Percussion.

22000 FLOWERS

Dave Callahan and Reg Guichard were both previously of The Wolfhounds until they split up a little while ago. Dave was also responsible for the Romford fanzine "Brave New Soldiers" which is now sadly defunct, although he may be trying out something different soon. "22,000 Flowers" are influenced by many bands, although they state The Fall, Wire, Velvet Underground and Sex Pistols as the main sources. Most of their songs deal with personal relationships and feelings, such as "Release", which is a song about suicide, and "Closet Case", about people stuck in a permanent rut. Other songs include "Home is the Hero", "One Thousand", "Medals Too", "Shelter" and many others. Most of the songs are written by Dave Callahan and Paul Clark, as were the two below.

HOME IS THE HERO Watch the hell beaten out of you, Watch the leaders in search of truth, Watch the papers report about you, Watch all the neighbours talk about you. Ch. Home is the hero, how would you like bars on your window. They might believe you but that's a long shot, No-one's as innocent as a prisoner of conscience, No-one's ever free in search of freedom, No prisoner of conscience would ever believe them. Chorus. Stop you from leaving when you try to get out, Give you fucking nonsense to shout about, Take you away when you try to leave, Their philosophy leaves no time for beliefs, Recycle your brain through manual labour, Push you and pull you into being their saviour, There's no escape 'cos you might talk about them, The outside world knows too much about them. Ch. Home is the hero, How would you like bars on your window?

MEDALS TOO What do you want with me? You've been watching too much ITV. The sun's still shining outside, But inside my head dark shadows play, Under-age smokers will lead the way. You don't even know me, Yet, you tell me it's what I need in life, Make yourself a man, Malaysia, Gibraltar and Japan, All disciples of action man. Action man. Though your lovers will weep, The pride of this country will aid your sleep, They won't have to pay you, You'll be filmed on BBC2, Hardened smiles and medals, too! Medals too. Medalstoo....

Why we fight Vivisection.

Each year in British laboratories some five million animals are used for the purposes of experimental research. The Act of Parliament which governs such experimentation is 104 years old and has never been amended. It has been stretched to the limit to accommodate much doubtful research which takes place today. Doubtful because it is undertaken to produce nothing more important than the endless trivia which stocks the shelves of supermarkets and chemists. Behind the attractive packaging and the hard sell wording, lies the suffering and misery of thousands of animals.

BRITISH
UNION FOR
THE
ABOLITION OF
VIVISECTION.

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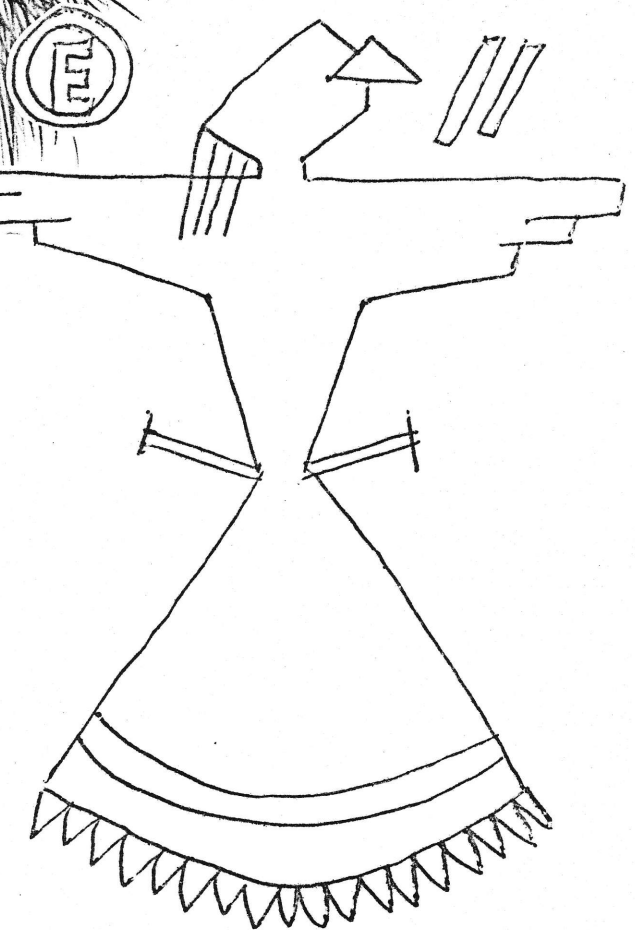
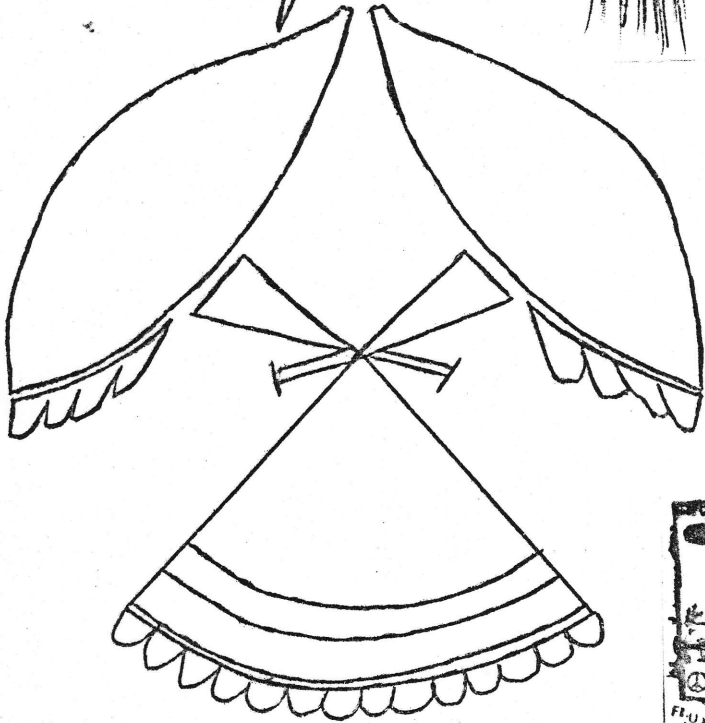
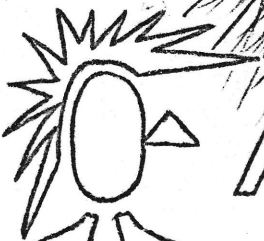
DO THEY DIE
TO SAVE HUMANITY,
OR TO INCREASE
YOUR VANITY?

In addition a highly competitive drug industry continues to produce thousands of drugs, most repetitive and unnecessary and many carrying a variety of side effects which are often more distressing than the diseases they claim to control.

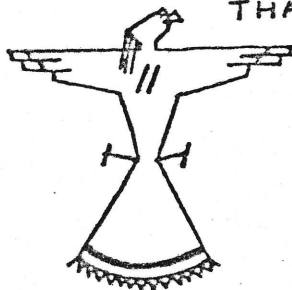
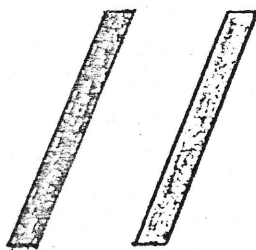
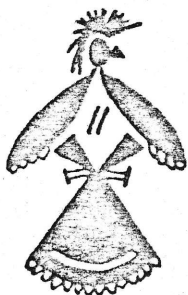
Morally there can be no justification for such research. Science has no Divine Right to the use of animals for this purpose. Biologically the gulf between species is so wide it cannot be bridged. The yardstick of animal testing for man's safety is unreliable, unscientific and unethical. For the sake of mankind and of animals such experimentation must be brought swiftly to an end.



FLIX-OF-PINK-INDIANS



SPIDER LEG HEADS



FLUX of PINK INDIANS. ☺//☺

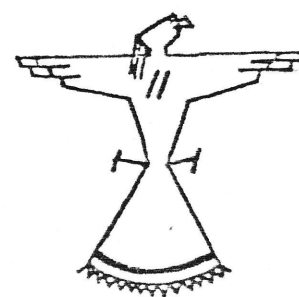
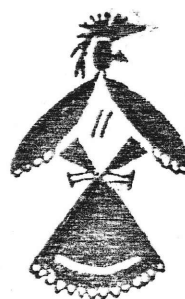
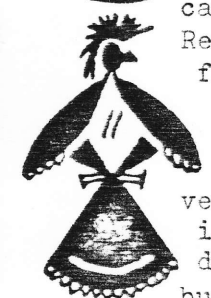
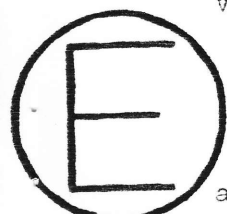
"FLUX OF PINK INDIANS" STORY, BY COLIN OF F.O.P.I.

Once upon a time there was a little boy; he was an Epileptic. He grew up a little, and then one day he met 3 other young epileptics, so they got together and called their little gang The Epileptics. They were hired and quite often asked to come to 'spikey-top gatherings and shout and bang and be noisy in a meaningful sort of way, then one day The Epileptics were cured (or so it seemed) and decided to become Flux of Pink Indians, and they were still asked to bang and be noisy (but not as much) and to be meaningful; and they spoke of hope for freedom and soon they were to make a record on Crass Records and that was good. The problem was, the new group didn't all live in the same village, and were separated at the furthest point by about 40 miles, so times were a little hard for practice purposes. What would have been nice, would be a small village in the heart of Epping Forest where they could practice at banging and shouting all day. Some of the tribe looked at television on a Thursday night, and this made them not quite so happy, as some idgit called Adam Pant going 'haya, haya, ho, ho, yar, yar,' and there was rumour that he was an Indian Ant Warrior. It sounded funny at the time but it was true; but the man looked silly and the music wasn't right, and this was said to be the Indian. Oh, what a pity, so it's goodbye Indian for the ex-Epileptics, as they didn't want to catch anything, but the name was kept in the end. Anyway, Pink Indian is the name, Red Indian was for Red Skins. Pink Indians is for nice people, existentialists, freedom searchers, spikey-tops, and spider leg-heads. So they carried on in their own little way, and one day, a while ago, one of them had an idea - 'I know what I would like, I would like to eat but there is no food here, and all the shops are shut and anyway, I want real food, I want real drink' so the idea was conceived to have a barter system at their gigs (wherever possible). What happened was if you've not got a lot of money and you've got plenty of home made food or drink, or anything, for that matter, you could give it as the admission payment, but the spider leg head realised 'Yes, this is a dream, but a good idea, and I must wake up so that my dream can come true' and then the barter system began. The spider leg heads spread in numbers and their story was told throughout the land. Some thought that they must all be drunk to talk such gibberish, but these be blind, closed people. Many of the spider leg heads had dreams of a small gathering settling in an Essex Forest living off the land, as the story in the old books had once told, but such a venture would need a lot of organisation and preparation before disappearing into the wood. This was a dream but a dream that had been dreamt many moons, and shall be kept on being re-lived until the dream comes true. The Fopites strode on and sung songs of varied kinds, as the mind is free. The aim is for freedom, but freedom with responsibility.

FLUX OF PINK INDIANS SHOULD BE USING THEIR BRILLIANT BARTERING SYSTEM AT A GIG SOON SO KEEP AN EYE OUT FOR THAT (PROBABLY SOMEWHERE IN ISLINGTON WITH THE SINIX). ALSO, THE RECORD ON CRASS'S LABEL SHOULD BE OUT IN FEBRUARY, OR ROUND ABOUT THEN. ALSO, IF YOU HAVEN'T GOT IT YET, FOPI RELEASED THE BEST

PUNK SINGLE EVER, UNDER THE NAME OF THE LICKS. IT WAS CALLED "1970's HAVE BEEN MADE IN HONG KONG", AND IT WAS RELEASED ON STORTBEAT RECORDS.

IF YOU WANT TO CONTACT THE BAND FOR GIGS, INFO, ETC., THEN WRITE TO COLIN LATTER, 8, REDVERS CLOSE, BISHOPS STORTFORD, HERTFORDSHIRE.



DEPARTMENT'S



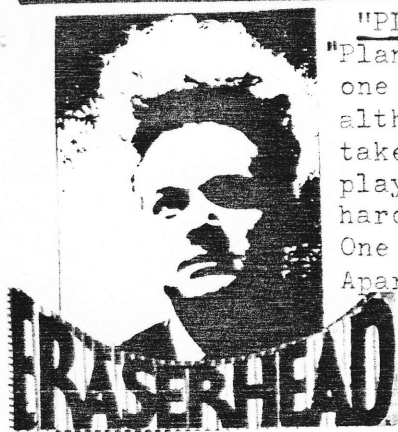
Department 'S' played their first gig back in July '80 and since then have been fortunate enough to get quite a few support slots to bands such as the Jam, Toots and the Maytals, and the Spectres and so on. By now, they should have released their first single on Jake Riviera's Demon Records, called "Is Vic There?". This song has already been previewed on an excellent session on the John Peel show. The band are (L.to R.): Micheal Herbage/Guitar. Vaughn Toulouse/Vocals. Stuart Mizon/Drums. Eddie Roxie/Synthesiser. Tony Lordan/Bass. The band have many decent songs in their set including "Ode to Cologne", "Clap Now", "The Good Times Have Gone", and plenty more. They also include 3 cover versions-"Solid Gold Easy Action", "Editions of You", and "Ejection" (originally done by Captain Lockhead aka. Hawkwind). The only thing that annoys me about the band is the way that they let themselves be manipulated by their management, simply by being too complacent and not doing enough for the band themselves. However, I am sure that this is a problem that will be ironed out soon enough.

"PLAN 9 FROM OUTER SPACE"/"ERASERHEAD": SCALA CINEMA.

"Plan 9" is probably one of the worst movies ever made, and definitely one of the funniest. The main character in the film is Bela Lugosi, although he died about a week after filming began, so his part was taken over by a man who was almost a foot taller than Bela and who played the rest of the film with his face covered by his cape. It is hard to believe how anyone could make such a diabolical film as this. One moment everyone is standing in daylight and the next, it is night. Apart from that the effects are a disgrace. This is not to be missed.

"Eraserhead", however, is one of the best films that I have ever seen. The photography alone is enough to make the film stand out a mile from most others today, especially considering its cost was comparatively low compared to its counterparts. It is unbeatable for sheer horror although there is much more to the film

than gore; for instance, the best bit in the film is where the hideously deformed girl sings on stage-this is more eerie than any other excerpt from any picture that I have ever seen. The special effects are so brilliant that it is hard to believe, and the fact that it is shot in black and white only adds to the experience. At times Eraserhead is nauseating, and others totally compelling, and it should not be missed by anyone looking for a new experience..



1981... **ACTIVISM** ...or pay.

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Bobby Colville

Old Soldiers never die,
They just fade away, then rot.
Old Soldiers never cry,
They just stand and take the lot.
repatriated prisoner dazed by the
en accessibility of woman
Germany a They crawl through mud, gun in hand;
the inextinguishable of shellfire life.
Their heads still ringing with the Military band.

They claw and scratch for King and Country;

They choke on gas for King and Country.

Their bodies degraded, the blood still raw,

And their festered limbs prop up the war.

An old soldier never dies,
The young ones wish they would.
A good Christian never lies,
He just won't take off his hood.

The young child's body melts with the tar;

Yet again the leaders have gone too far.

They drop a bomb in the name of peace,

I saw the places on
the pavement where
the people had been
roasted to death

The fall-out rains down in the name of peace.

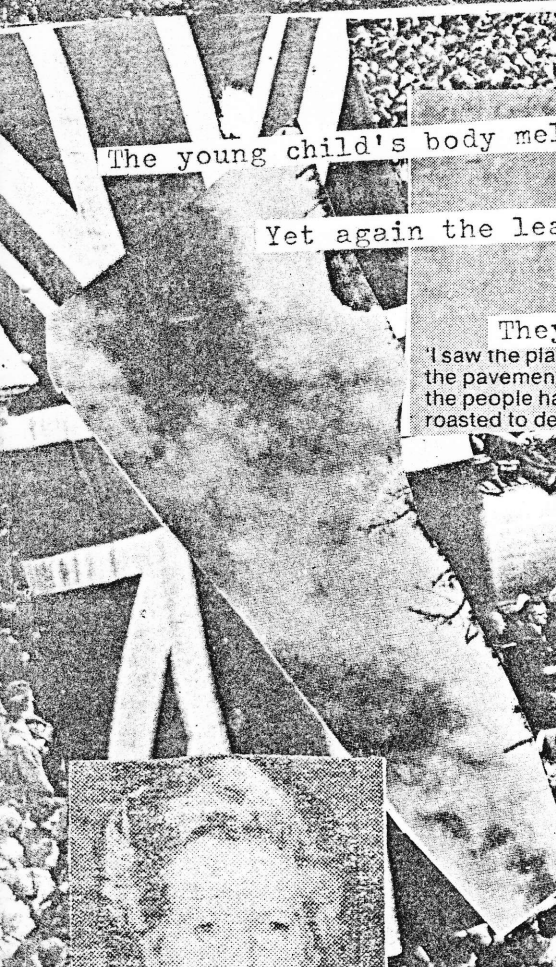
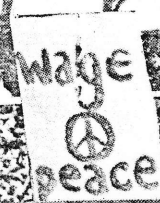
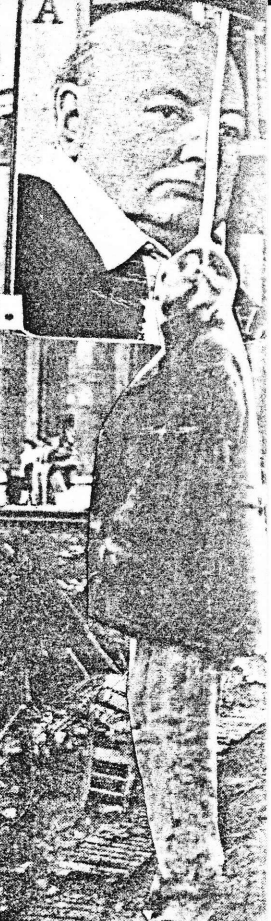
Bleep, Bleep.

The Earth is a mushroom...

COMPUTER ERROR.

ENDING THE WAR

While the shell of the Earth melts-screaming in terror.



Punks heading for a showdown — Bastards Peter Lovsin, Mitje Prijatelj, Grega Tomic and Dule Ziberne.

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NON ALIGNED PUNK

ccpji

Looking westward won't help too much, either, because the beauty and importance of Yugoslav punk are rooted in its distinctly provincial characteristics, although its targets are sometimes equally applicable in Britain. Igor: 'The Bastards' songs are about self-seeking young people who give up their individuality, their own way of thinking, instead adopting the thoughts of their elders or those in powerful positions, just because they want to get the fast buck, to receive some prominent position in society, just by

Ljubljana is the capital of the wealthy industrial province of Slovenia. As provinces are largely from its own profits — so, this being an egalitarian society, making them generally content to accept the status quo. The punk stance of the Bastards was an ideal way of puncturing this widespread complacency. Their early appearances in mid-1977, so soon after the (most fashions had begun in Britain after thorough), prompted bewilderment and anger. Their most notorious number used to be "Don't Count On Us". This period had been taken up as an anthem by the Young Communists organisation. The Communists took immediate offence, though writer/manager Grega Tomic contends that